Rouault

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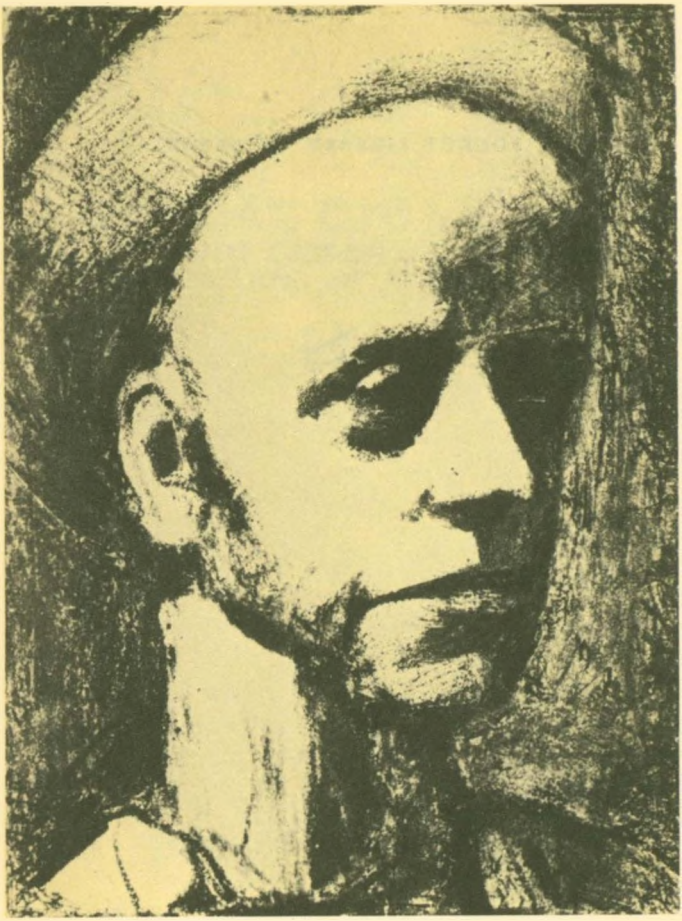


Plate 1. SELF-PORTRAIT. *1926. Lithograph*

GEORGES

ROUAULT

(1 8 7 1 –)

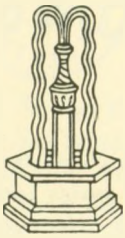
text by

JACQUES MARITAIN

With notes on Rouault's prints by

WILLIAM S. LIEBERMAN

Curator of Prints, Museum of Modern Art, New York



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On the cover
detail of THE OLD KING *(plate 29)*

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MILTON S. FOX, Editor

Plate 2. CIRCUS. *1906. Gouache*
Collection Mrs. Dudley Thayer, West Grove, Pa.

G. Rouault

Rouault likes to recall the fact that he was born in a cellar, during the Prussian bombardment of Paris in 1871. From the darkness of this birthplace, in the underground recesses of our ungrateful earth, to the light of the freest and most powerful blossoming forth of the spiritual energies of art—so I see his story. When we first met him, he was engaged in a particularly somber phase of that "struggle of the

spirit" of which Rimbaud spoke, and which is "harder than the struggle of man." He was disregarded, forsaken, condemned by his friends and fellow-painters, who charitably lamented the way in which the author of *The Child Jesus among the Doctors* had turned mad and wasted his promising gifts—and at the same time he was searching within himself in obscurity, with that kind of anguish which belongs to great discoverers, and which is not really anguish, for in it dwells the certainty of an inner infallible calling, and it nourishes heroic stubbornness. Now Rouault is at the peak of glory, and has entered the realm of the master classics of painting. He has solved the life and death problems of modern painting for himself and in his own way, by dint of concentration and strenuous work. Yet this way is a way in which one walks alone. After having stored in his mind a treasure of knowledge and experience on which a generation of searchers could live, but which is incommunicable, every great creator is more solitary than ever. It is through his work that the communication takes place: let him understand who can.

The point I should like to make deals with the superior power of vital synthesis — triumphing over the contrasting requirements and contrasting dangers with which the creative mind meets—an outstanding example of which is offered us by Rouault.

What strikes the eye at first in Rouault's art—what struck the eye still more thirty or forty years ago—is its revolutionary aspect. All usual canons of beauty are shattered. Yet in proportion as the movement and internal exigencies of this art developed, its deep-

Plate 3. CLOWN AND MONKEY. *1910. Monotype*

rooted continuity with the masters of the past appeared more and more clearly. The relationship of a creative artist with his educators is an ambiguous one. First he is intent on appropriating both the working secrets of their craft and the moral virtues which animate them. Thus did young Rouault's love convey to him, in a kind of dawn knowledge, the influence of Gustave Moreau and of Rembrandt. But then a need for liberation awakens, perhaps the most vital effect of the true understanding of masters. Rouault's liberation from Moreau was definitive as concerns painting, however deep and lasting remained his gratitude and faithfulness to the human and intellectual qualities of the one who recognized his genius from the very start, yet had, so to speak, only an accidental impact on his art. Things were more involved and complex in the case of Rembrandt. A violent reaction against the hold of Rembrandt coincided with the moment when Rouault became aware of his own inner, creative needs. It was a question of saving his soul as a painter. Not only were the chiaroscuro and other technical means of Rembrandt rejected, but Rembrandt's aesthetics appeared to be spurned by a descent into the inferno of brutal and ugly, desperately laid-bare forms. And yet, after years and years, a more profound and more genuine kinship with Rembrandt was to be revealed in the art of Rouault, this time as to the spirit and intangible inspiration. It is enough to look at his canvases and etchings of recent years to perceive in them a transfigured reflection of Rembrandt's sweetness, intensity, and imaginative fullness. It is beautiful to contemplate, in the evening

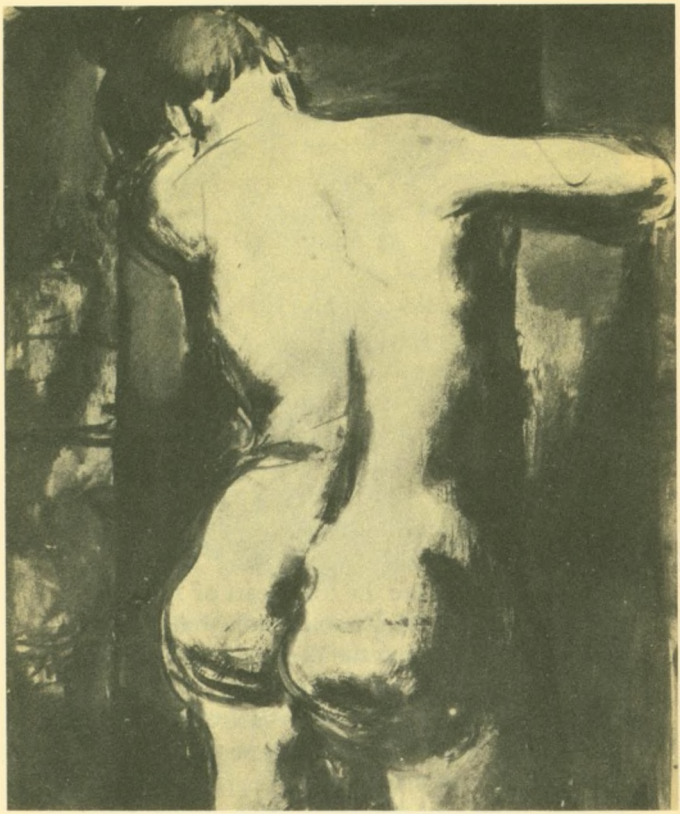


Plate 5. NUDE TORSO. *1906. Water color*
The Art Institute of Chicago (Olivia Shaler Swan Fund)

of a painter's life, such a resurgence of the heritage—purified and spiritual—of an old master, seemingly repudiated for a time, at the very creative sources of a man who never ceased being one with him in love.

A close relationship between Rouault and Daumier has also been noted, yet this relationship remains somewhat superficial and has mainly to do, I think, with that quality of *plastic workman* which Rouault admires in Daumier as well as with his external vision of things. I would assume that the impact of Daumier's vision was readily accepted during the first period of Rouault's research—and that Rouault freed himself from it more and more definitely, from the moment when he brushed aside not only any temptation of caricature and satirical anecdote (Daumier was a great painter, not a mere caricaturist), but also a simply pessimistic approach to reality. For tenderness and pity, and a longing for harmony, calm, and serenity, are the true heart of Rouault.

Well, it is not with Daumier nor even with Rembrandt that Rouault has the deepest consanguinity. It is with the genuine primitives of the Romanesque age. His similarity to them is not a matter of influence. Rather is it a matter of nature; it has to do with the essential gifts, the native poetic perception and the native craftsman's instinct of the painter. Rouault, as a boy, was an apprentice glassworker, and his particular use of the enveloping line and of color makes him a brother of the medieval designers of stained glass windows. He is also, and in a still deeper sense, the brother of the sculptors of Romanesque basreliefs. "In the spontaneous search for a synthetic

Plate 6. PIERROT. *1911. Oil on porcelain*
Collection Norbert Schimmel, Great Neck, N. Y.

form in unison with religious consciousness," Lionello Venturi says, in his study of the painter, "Rouault has taken us back through the centuries to that moment when every image on earth was a reflected expression of God."

We find in Rouault's art not only a spontaneous reconciliation of revolutionary search and continuity with tradition. Much more essential, we find in it a vital unity between poetry and craftsmanship. Rouault is the son of a cabinetmaker, and he never lost contact

with the working people; he has their gravity and fierce delicacy of feeling, he detests vulgarity as they do, and bourgeois philistinism more than they do. And he has a passion for all the tricks and cleverness of artisan labor, as well as for "rare materials" used in the work. No painter is richer in craftsman's knowledge, shrewdness, and sensitive accuracy. But all this is totally and absolutely subordinate in him to that "search for an internal order" and those "inner promptings," to that interior lyricism of which he often speaks, and to the freedom of creative emotion. Thus it is that, loathing "plans and programs fixed beforehand," he discovers the organic necessities and requirements, the *truth* of each one of his works by plunging, as Cézanne did, deep into the ocean of pictorial matter, and listening with savage attention to the perfect singularity of his perceptive feeling. "Le dessin," he says, "est un jet de l'esprit en éveil" (Drawing is a gush of the spirit on the alert).

This unity of creative emotion and the working reason—with unconditional primacy of creative emotion over all the rest—is a native privilege of any great artist. But it comes to perfection only as the final victory of a steady struggle inside the artist's soul, which has to pass through trials and "dark nights" comparable, in the line of the creativity of the spirit, to those suffered by the mystics in their striving toward union with God. Such was the case with Rouault. I have stressed elsewhere (in *Art and Poetry*) his disinterestedness and courage, and "the *purity*—almost Jansenist, and which could become cruel—that makes his force and liberty."

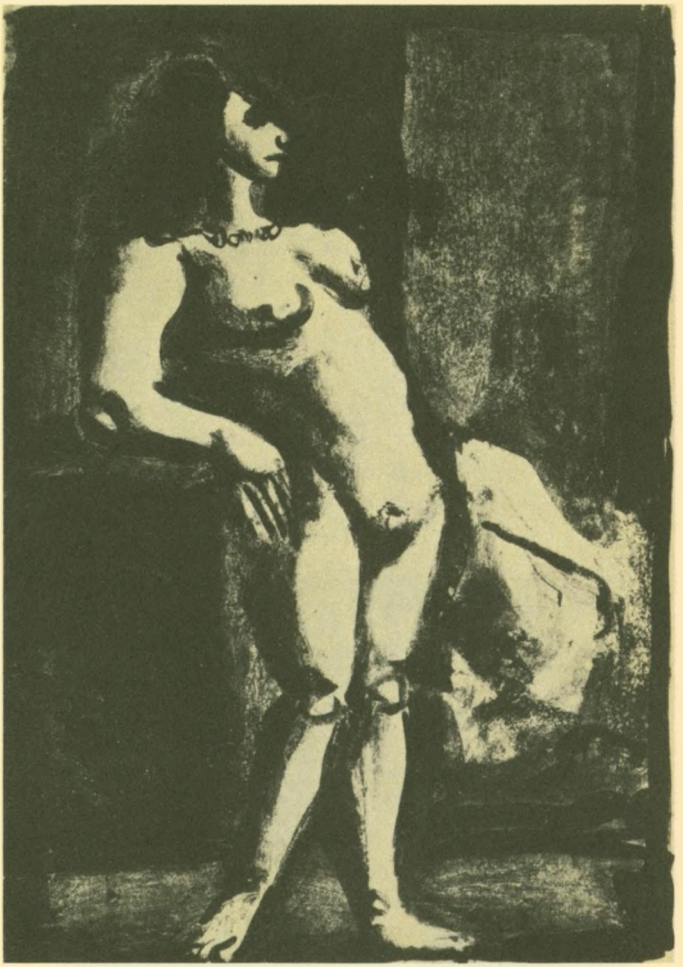


Plate 7. PROSTITUTE. *About 1924-27. Lithograph*

The same virtues were at work in the achievement of another victory, which also has to do with the mystery of artistic creation. It is a victory which all the great masters of modern painting have similarly won, in one way or another, but one wonders whether the generation dedicated to non-representational art may lay claim to it. I mean that the modern artist is endowed by his time with a unique privilege, given him by the progress in self-awareness made in the course of a century: he knows that the poetic process and the work of art are a revelation of the creative Self; and, by the same token, he is given an unheard-of freedom. But this very privilege and very freedom are his risk and danger, too. For in turning toward his own inwardness and looking for his own subjectivity to grasp and express, he may become divided from

Plate 8. FLOATING DRAGON. *1928. Etching and aquatint*
From Les Réincarnations du Père Ubu

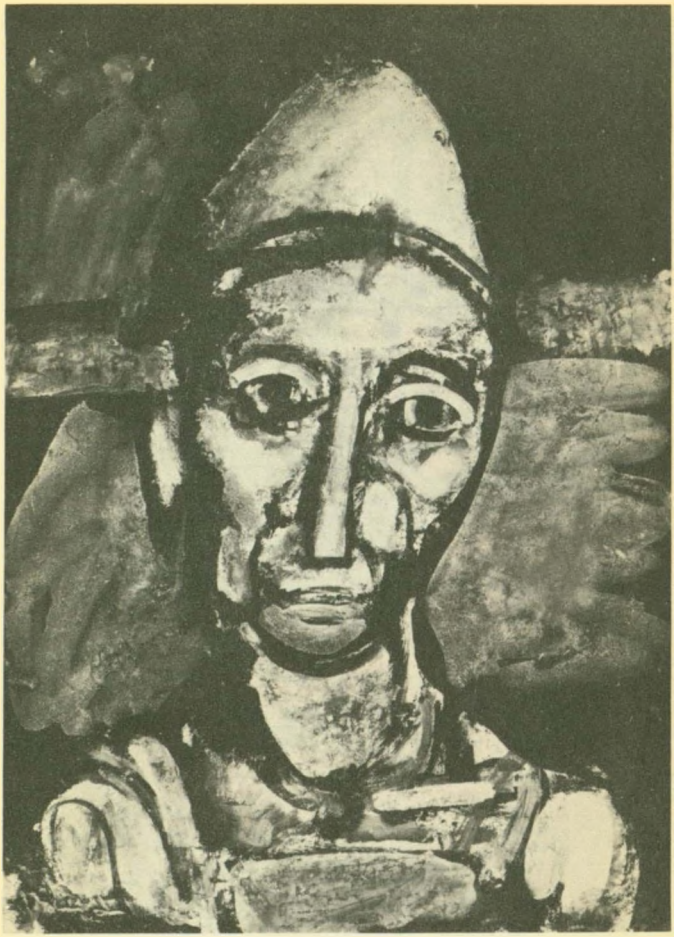


Plate 9. THE OLD CLOWN. *1917. Oil*
Collection Edward G. Robinson, Beverly Hills, Calif.

LEFT: *Plate 10*
TWO WOMEN IN PROFILE. *1928*
Etching and aquatint. From
Les Réincarnations du Père Ubu

things and imprisoned in himself; he may lose at the same time the poetic spark of creativity, and the sense of the very work to be done—if he forgets that the creative Self cannot possibly be revealed except in the joint revelation of the reality and trans-reality of things, and of some secret meaning grasped in them. Why? Because it is in awakening to things that creative subjectivity awakens to itself, in and through that obscure and emotional knowledge—inexpressible by concepts, expressible only by the work—which is poetic knowledge, and in which subjectivity itself is made into a means of grasping the world.

At this point I should like to emphasize an essential aspect of the art of Rouault, which results from that primacy of creative emotion I just mentioned.

COLOR PLATE *(11)*. THE MIRROR. *1906*
Water color, 28¼ x 21¾". Museum of Modern Art, Paris

LEFT: *Plate 12.* THE STRONG MAN. *About 1926. Lithograph*
RIGHT: *Plate 13.* CLOWNS AND ACROBATS. *About 1926. Lithograph*

It is true to say of the pictures of Rouault, as of those of the other great modern painters, that each one is an ideogram of himself. But each one is also, and by the same token, an ideogram of the mystery of things —of some interior aspect and meaning caught in the reality of the visible world, whose forms and appearances, before being recast in a new fabric on his canvas, are scrutinized by his eye implacably attentive to the most fleeting signs and nuances. Both the humility and the boldness of this painter are too great for him to turn away from that "spectacle displayed before us by *Pater Omnipotens Aeterne Deus*" of which Cézanne spoke. No painting, in our time, clings more closely than Rouault's to the secret substance of visible

COLOR PLATE *(14)*. NUDES. *About 1907. Oil and gouache, 39½ x 25½"*
Collection Mr. and Mrs. Harry N. Abrams, New York

reality, which is there, present, inescapable, existing on its own, sometimes aggressively. This kind of "realism" is in no way realism of material appearances; it is realism of the spiritual significance of what exists (and moves, and suffers, and loves, and kills); it is realism permeated with the signs and dreams that are commingled with the being of things. Rouault's realism is transfigurative, and it is one with the revealing power and poetic dynamism of a painting which remains obstinately attached to the soil while living on faith and spirituality. There is no abstraction in it, save that abstraction which brings

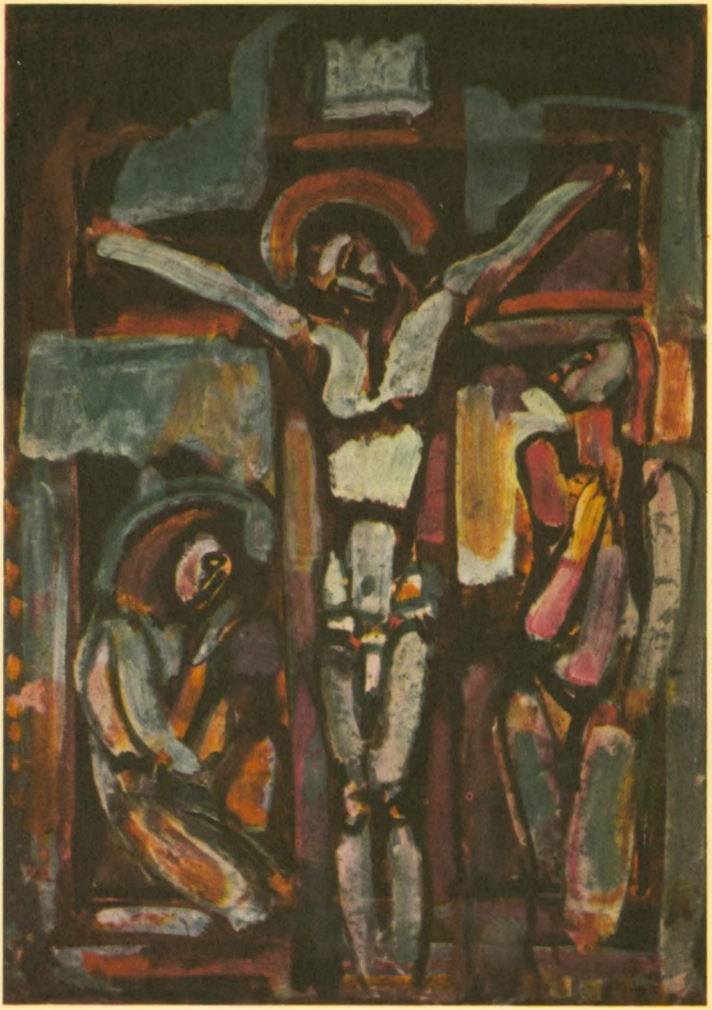
LEFT: *Plate 15*
WEARY BONES. *1934*
Color etching
and aquatint

COLOR PLATE *(16)*. THREE CLOWNS. *1917. Oil, 41 x 29¼"*
Collection Mr. and Mrs. Joseph Pulitzer, Jr., St. Louis

COLOR PLATE *(17)*. PARADE. *1907. Gouache and pastel, 26 x 38". Private collection*

out from things the meanings with which they are pregnant, and re-creates on the canvas or the paper the essentials, and just the essentials, of their significant elements. As regards means of expression, the preoccupation with plastic qualities has always remained central for Rouault. This preoccupation is linked in him with an anxious and touchy determination to get rid of any "literature" in the work, and to have the painting affirm itself only as painting. That is why the concern for the *contour* haunts Rouault as strongly as it did Cézanne. Like Cézanne he groans, "Le contour me fuit" (The contour escapes

LEFT: *Plate 18.* THE RIGHTEOUS, LIKE SANDALWOOD, PERFUME THE AXE THAT STRIKES THEM. *1926*
RIGHT: *Plate 19.* "THAT YE LOVE ONE ANOTHER." *1923*
Etchings with aquatint. From Miserere

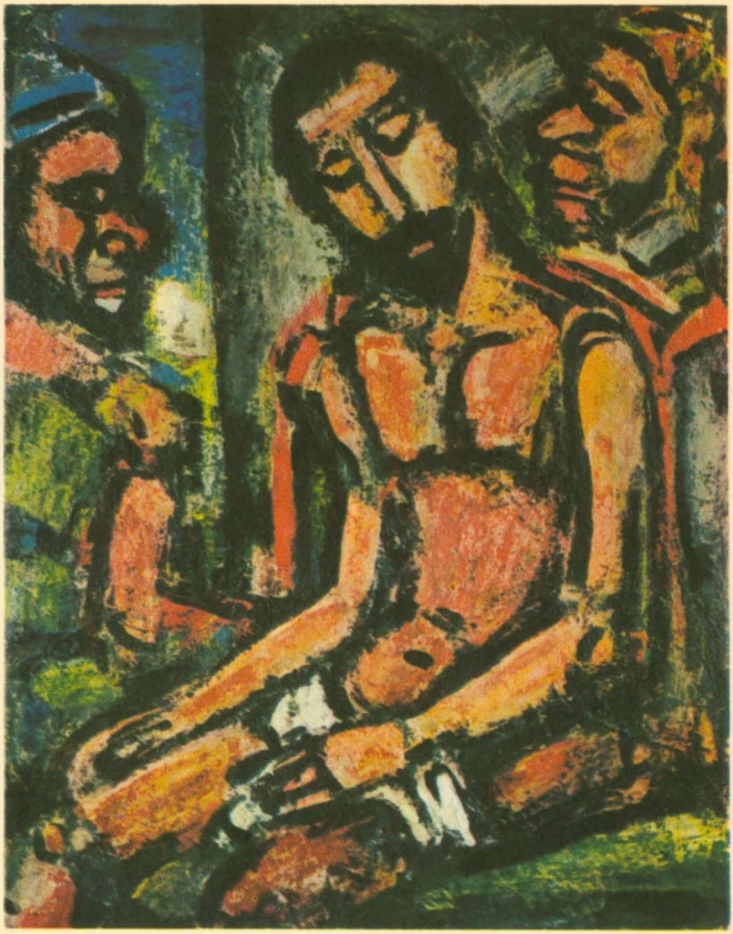


COLOR PLATE *(20)*. CRUCIFIXION. *About 1918. Oil and gouache 41¼ x 29¾". Collection Henry P. McIlhenny, Philadelphia*

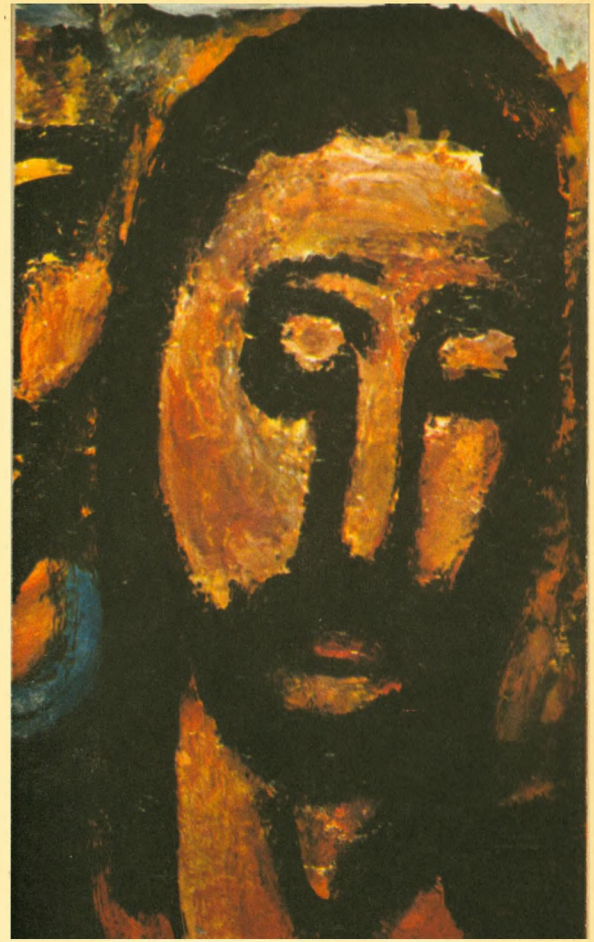
LEFT: *Plate 21*
VERONICA'S VEIL. *1930*
Lithograph

me). And he adds: "Ce mot lapidaire résume toute la peinture et va bien au delà" (This lapidary word summarizes all painting and goes far beyond).

The preceding remarks enable us to realize how an art so conscious and powerful in its means and so deeply rooted in creative emotion has been able to assume without bending a heavy burden of humanity. It is not without the reason of a profound affinity that Rouault was the friend of Huysmans and above all of Léon Bloy. Bloy did not understand anything of his painting and directed at him the most cruel and merciless reproaches; Rouault stood immobile, white with repressed anger, mute. He probably murmured in his heart, at such moments, the saying of Poussin which is dear to him: "We are producing a mute art." But in



COLOR PLATE (22). CHRIST MOCKED BY SOLDIERS. *1932*
Oil, 36¼ x 28½". Museum of Modern Art, New York



DETAIL

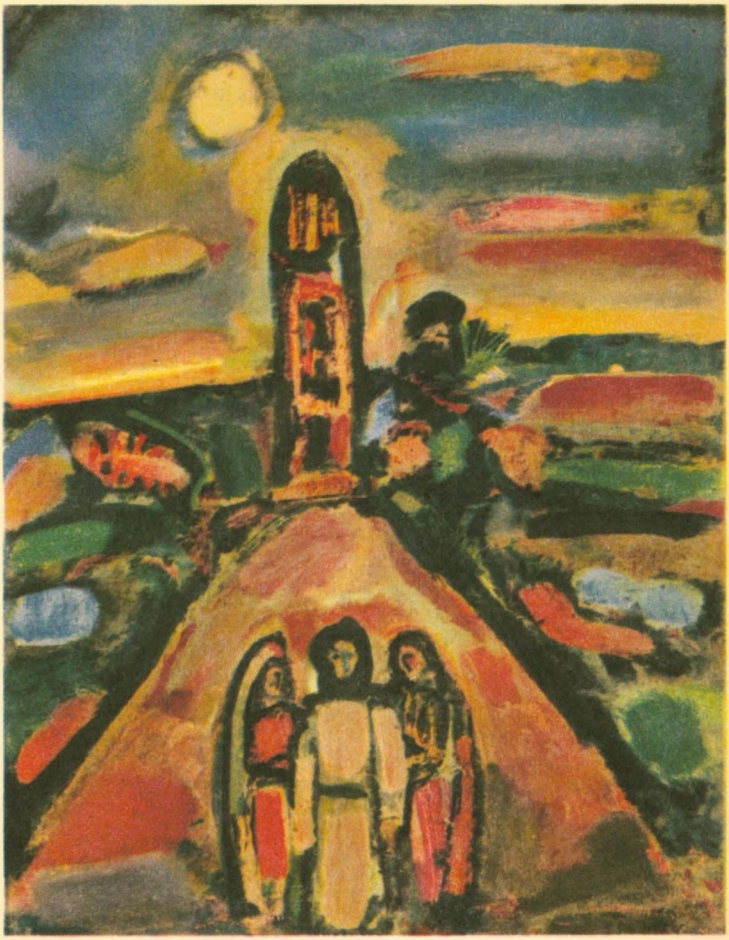
COLOR PLATES *(23 & 24)*. CHRIST AND THE APOSTLES

About 1925. Oil, 25¼ x 39"

Collection Mr. and Mrs. Jacques Gelman, Mexico, D.F

Bloy he found the intellectual certitudes he needed, and the justification of his revolt against the baseness and hypocrisy of a loveless world—and a sense of suffering and religious contemplation akin to his own. I remember this time with particular emotion. No art dealer was yet interested in him. The few friends and lovers of painting who trusted him were afraid of the direction he had decidedly taken from 1903 on. He was busy with ferocious images through which he discharged his anger; he depicted heartless and ugly judges, pitiable clowns, prostitutes, shrews, smug and arrogant upper-class ladies; he seemed committed to

LEFT: *Plate 25.* FARNIENTE. *1929. Lithograph*
RIGHT: *Plate 26.* THE BURIAL OF HOPE. *1929. Lithograph*



COLOR PLATE *(27)*. CHRIST AND TWO DISCIPLES. *About 1935*
Oil, 27½" x 21½". Coll. Julian and Joachim Jean Aberbach, Hollywood

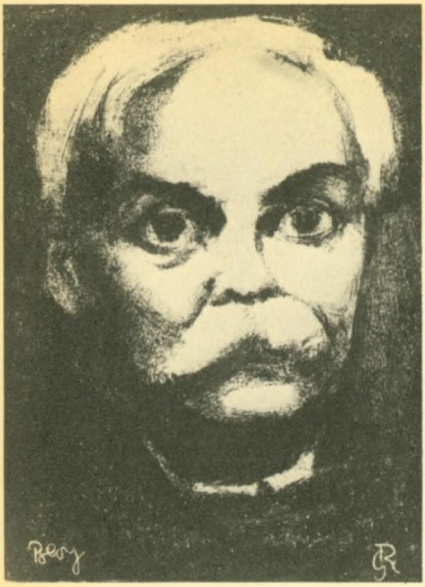


Plate 28
LEON BLOY, *1926*
Lithograph
From Souvenirs Intimes

become the painter of original sin and of the misery of wounded humanity. But there already appeared "figures of Christ with the face and body prodigiously deformed to express the paroxysm of the divine Passion and human cruelty." "Thus it was," Raïssa Maritain says (in *Adventures in Grace*), "that he uttered his horror of moral ugliness, his hatred for bourgeois mediocrity, his vehement need of justice, his pity for the poor—finally his lively and profound faith, as well as his need of absolute truth in art. This enormous load seeking ways of expression would have caused a less firmly rooted virtue of art to bend. In Rouault it gave but greater stature to the artist himself. Far from

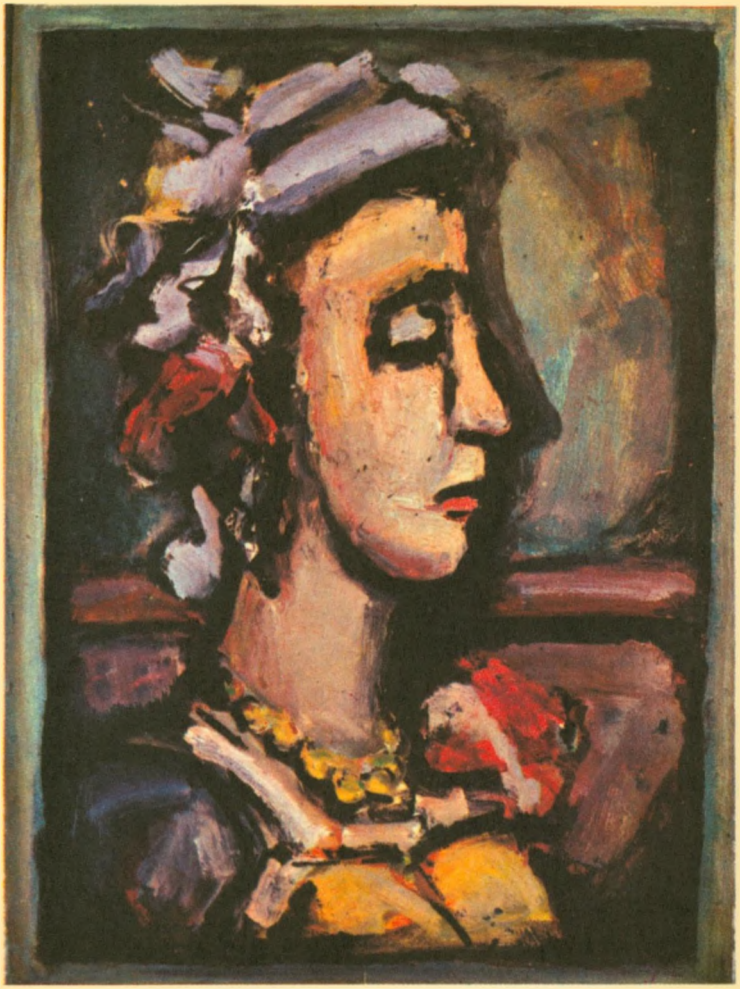
COLOR PLATE *(29)*. THE OLD KING. *1916-36*
Oil, 30¼ x 21¼". Carnegie Institute, Pittsburgh

COLOR PLATE *(30)*. THE HUMANE LANDSCAPE. *1928. Oil, 25½ x 39". Collection Mr. and Mrs. Nate B. Spingold, New York*

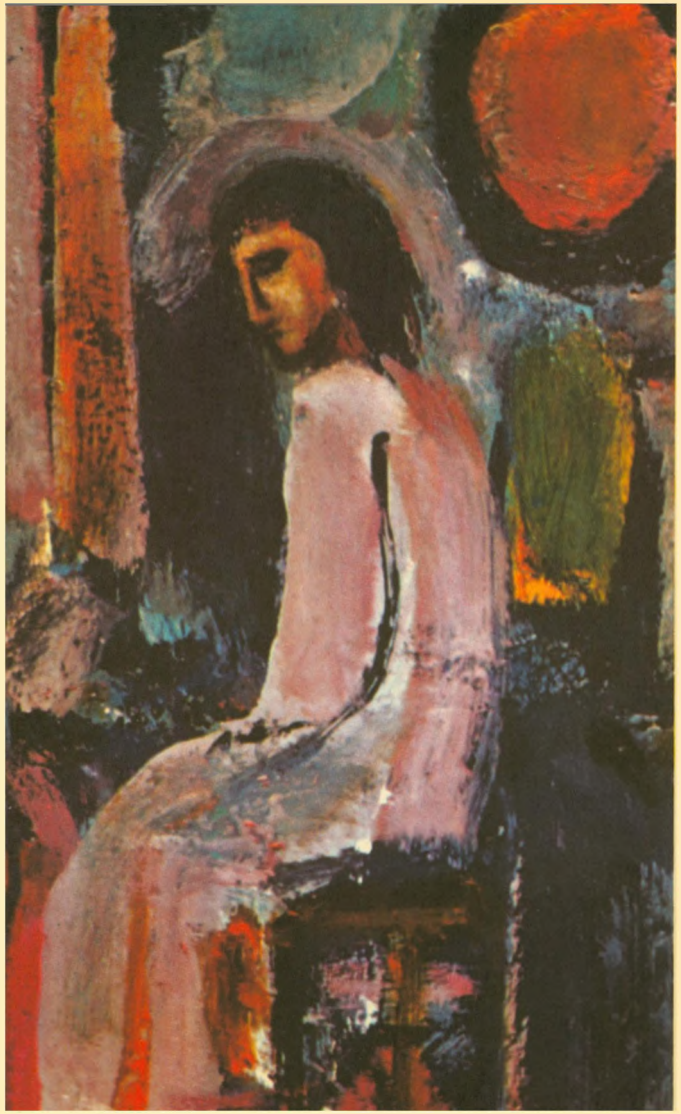
Plate 31. AUTUMN. *1933. Lithograph*

making him deviate, this spiritual mass weighed only in the direction of the most absolute requirement for genuine expression in a work—according, that is, to the most absolute requirement of art."

It was not difficult to perceive that, in this dark period, the prime incentive which moved the feelings of the painter was in reality a desperate yearning for peace and hope and fraternal generosity among men; it was compassion and love. "Beauty is the form that love gives to things," Ernest Hello said. How could ugliness not spoil the forms of a world which love seemed to have quit? "I believe in suffering,"



COLOR PLATE *(32)*. THE LADY WITH THE FLOWERED HAT. *About 1938*
Oil, 22½ x 17". Collection Mr. and Mrs. Charles Zadok, Milwaukee



DETAIL

COLOR PLATES (33 & 34). THE OLD SUBURB. 1920-35. *Oil, 21½ x 27¼"*
Collection Julian and Joachim Jean Aberbach, Hollywood, Calif.

Rouault has written, "it is not feigned in me. This is my only merit. I was not made to be so terrible."

He is now very far from this dark period. He emerged from it by virtue of the inner necessities of the process of growth of his art. To the extent to which his own spiritual experience became deeper, creative emotion was to take place also in deeper regions of his soul, farther from the noise of the external world; and at the same time the exigencies of the plastic expression developed a purer and freer urge toward harmonic expansion. As a result, Rouault's painting entered a sphere of growing light and clarity. It disclosed to us, more and more manifestly, a plenitude of volumes, a lively elegance of the arabesque, and a rigorous and severe harmony which appear in the glory of exquisitely nuanced and sumptuous color and the transparency of the most precious matter. A touch of Greek order and beauty even passes sometimes in the work and strikes our eyes—just as in certain statues of medieval cathedrals. Compassion and pity are always there, extending to all the distress of the human condition. But bitterness and anger have been superseded both by larger emotion and by a dominating sense of the musical nobility of forms. All that is summed up, so to speak, in the admirable plates of the *Miserere*.

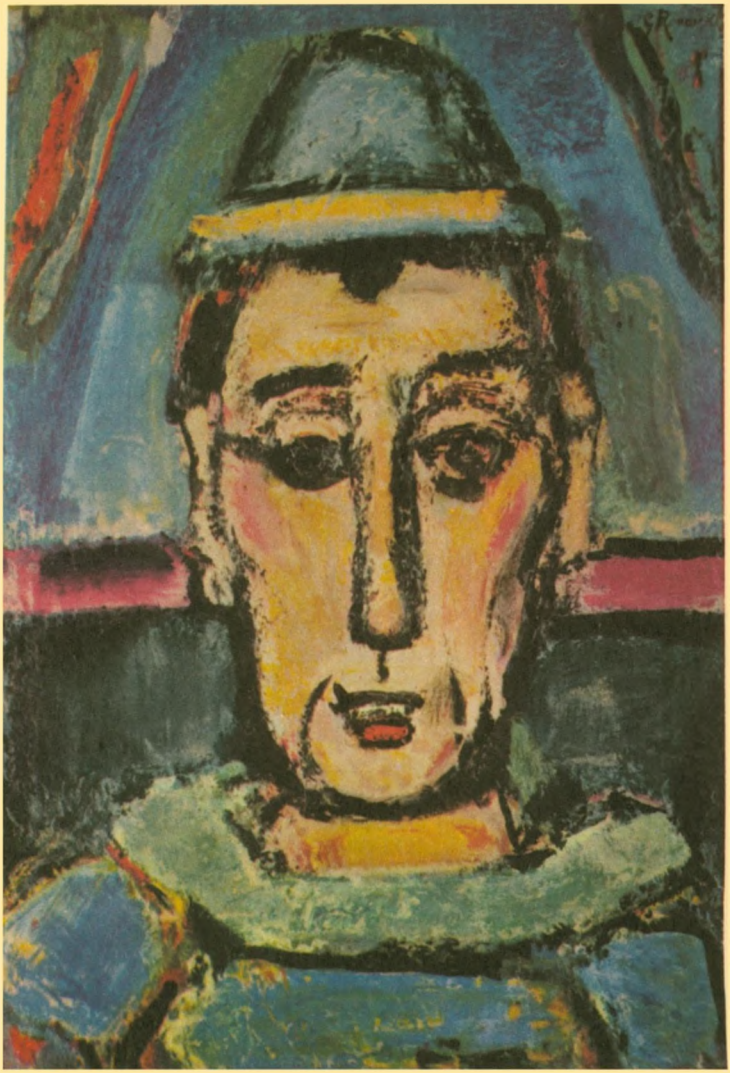
This could all be sensed from the start in those landscapes which are, to my mind, one of the most moving and powerful parts of the work of Rouault. Landscapes of dream and misery, in which the element of romanticism that exists in the painter is less repressed than elsewhere, their infinite melancholy is

COLOR PLATE *(35)*. BOUQUET. *About 1938. Oil, 35 x 23¾"*
Collection Mr. and Mrs. Ralph F. Colin, New York

Plate 36. PAUL VERLAINE. *1933. Lithograph*

that of the human distress and abandonment assumed and purified by the peace and serenity of a compassionate nature.

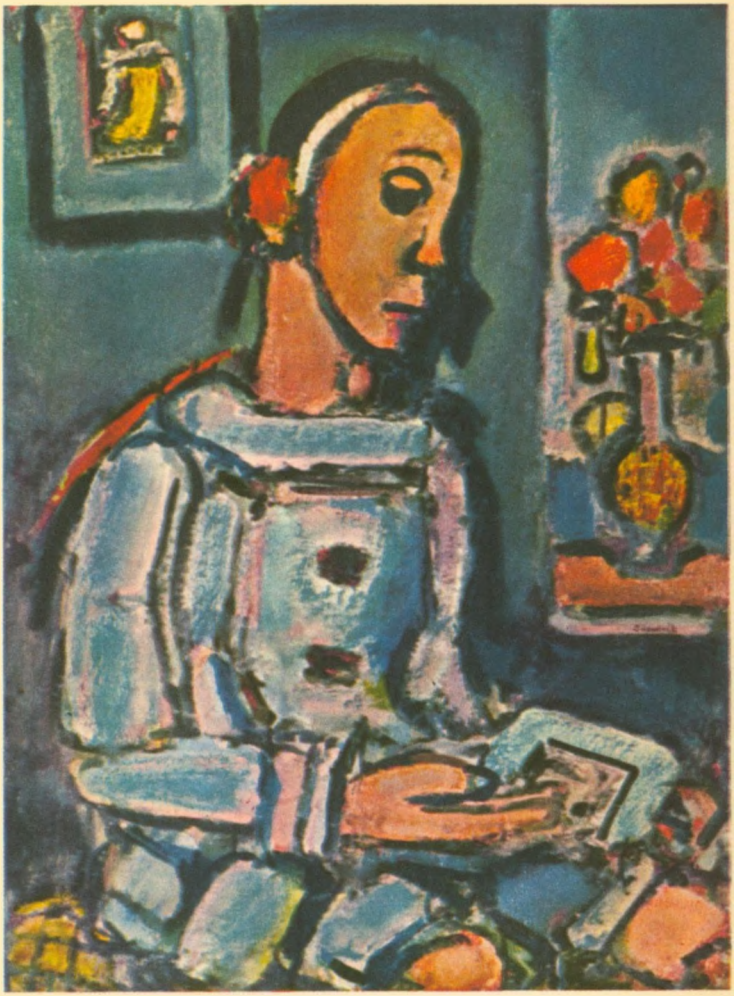
Yet it is in the field of religious art that the steady ascent toward light of which I am speaking has most definitely manifested itself. Even at the time of his enraged pictures of a cruel and sinful world, Rouault worked at religious subjects. Here we are in the presence of a lifelong effort which has never been interrupted. But with his extraordinary patience and his sense (this is a secret of his power) of the natural maturation of living forces which must never be artificially hurried, Rouault waited for the moment



COLOR PLATE (37). THE ENGLISH CLOWN. *1938–39*
Collection Edward G. Robinson, Beverly Hills, Calif.

LEFT: *Plate 38*
SEATED CLOWN. *1930*
Color aquatint
From Le Cirque

when the essential orientation of his heart, and his hard struggle toward calm and clarity, would overcome the entanglements of art and matter and gain definitive mastery. He is now recognized as the greatest religious painter of our time, one of the greatest religious painters of the ages. This was a triumph of evangelical feeling and of spiritual inwardness taming and lifting a ferocious art of the human abysses and of the obscure splendor and vitality of earthly matter. In his scenes of the Passion, paroxysmic deformation has been superseded by the majesty of a suffering which, before coming from the wickedness of tormentors, comes from the very will of the Lamb of God offering Himself by love. The imprint of Christ's face on Veronica's veil, which Rouault never tires of depicting, seems to mean for him the imprint



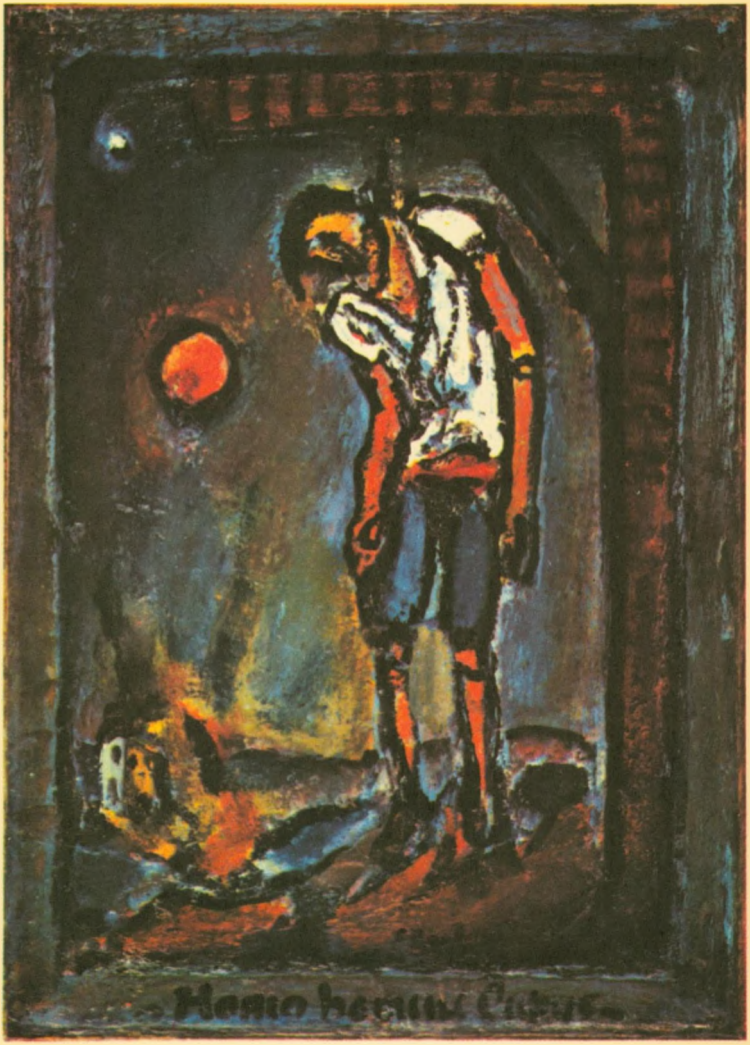
COLOR PLATE *(39)*. THE WISE PIERROT. *1945. Oil, 29½ x 22"*
Collection Mr. and Mrs. Alex Hillman, New York

DETAIL

COLOR PLATES (40 & 41). TWILIGHT
1952. Oil, 23¼ x 39⅜"
Private collection, Paris

LEFT: *Plate 43*
BRIDE AND GROOM. *1926*
Etching and aquatint
for Baudelaire's
Les Fleurs du Mal

of divine mercy on human art. We cannot overemphasize the importance of the renewal that religious painting owes to Rouault. As Maurice Morel rightly pointed out, the image of the Crucifixion, the "capital sign of Christianity," has been freed by him from that academicism to which it seemed condemned for two centuries, even in the works of great painters. Let us stress this significant fact: it is through the inspiration of his faith, and of the contemplative promptings which are his hidden treasure, that the abiding poetry, the flash of poetic intuition which quicken the art of Rouault have reached full freedom and full scope, in a painting which, more than ever, remains strictly painting. Thus it is that "the most humanly and morally pathetic art of our time" was



COLOR PLATE *(44)*. MAN IS A WOLF TO MAN. *1940-44*
Oil, 25¼ x 15¾". Museum of Modern Art, Paris

elevated to hieratic grandeur and eloquence.

At the end of his preface to the current edition of the *Miserere*, Rouault has printed one of the naïve songs in which he communicates to us some of his thoughts:

Form, color, harmony
Oasis or mirage
For the eyes, the heart, or the spirit

Toward the moving ocean of pictorial appeal
"Tomorrow will be beautiful," said the shipwrecked man
Before disappearing beneath the sullen horizon

Peace seems scarcely to rule
Over the anguished world
Of shadows and appearances

Jesus on the cross will tell you better than I
Jeanne at her trial in her brief and sublime replies
As well as the obscure or consecrated
Saints and martyrs.

Let us remember the painter's lines as we look at the remarkable plates contained in this book.

COLOR PLATE (45). HEAD OF A CLOWN. *1940-48*
Oil, 25½ x 18½". Museum of Fine Arts, Boston

It is, of course, impossible for a limited number of pictures chosen from an immense production to cover all the aspects of a work like that of Rouault. More plates would be needed, in particular, to illustrate the latest stages of that slow ascent I mentioned above toward hieratic balance in religious painting and, more generally, toward classical nobility of form—though the freedom and elegance of the contours in the *Seated Clown* already appear quite significant in this regard. The fact remains that the pictures reproduced in this volume are enough to give us an idea of the main tendencies and the various approaches to the universe of painting which are at play in the work of Rouault. Here we have the painter of translucid matter (*Bouquet,* 1938; *Three Clowns,* 1917), the painter of sinful and pitiable flesh (*Nudes,* 1907), the painter of the dereliction and agony of Christ (*Christ Mocked by Soldiers,* 1932; *Crucifixion,* 1918), the painter of pathetic landscapes in communion with the dreams and sorrow of man (*The Funeral,* 1930). A striking synthesis of the exclusively pictorial *poetry* of Rouault appears in that extraordinary landscape, *Christ and Two Disciples* (1935), which conveys to our eye and our heart, in one single intuitive flash, the nostalgic clamor of a world illumined by the blood and compassion of its Savior. Through its musical intensity of color and its liberty of transfigurative imagination this canvas is in my opinion one of the most revealing works of Georges Rouault.

COLOR PLATE *(46)*. THE FLIGHT INTO EGYPT. *1948*
Oil, 14½ x 13". Private collection, Paris

NOTES ON ROUAULT'S PRINTS

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(The nine plates which follow are from the Miserere series, 1922-27. The medium is etching and aquatint.)

The reputation of Georges Rouault, more than that of any other artist of our time, will rest as firmly upon his production as a printmaker as upon his achievement as a painter.

By 1910, when Rouault made his first few prints, lithographs, and monotypes, such as *The Horsemen* and the *Clown and Monkey* (plate 3), he had already formulated the expressionist style which so vividly characterizes his art. The great body of his graphic work, however, belongs to the decade of the 1920's, and was motivated by the driving ambition of the French art dealer, Ambroise Vollard, to become the world's greatest publisher of fine prints and illustrated books.

In 1917 the artist and dealer signed a formal contract which, until Vollard's death in 1939, controlled Rouault's entire output. After the first World War, Vollard concentrated especially upon his activities as a publisher, and much of Rouault's time was extravagantly consumed by these ventures. Although their collaboration became one of the most productive in the history of printmaking, Rouault has characterized their often tempestuous rela-

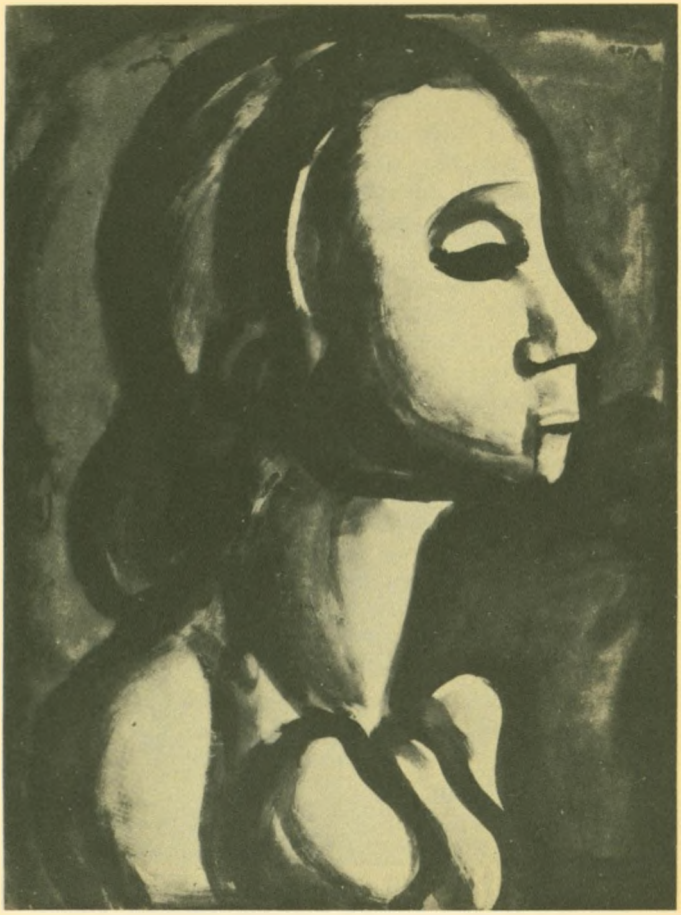

Plate 47. THE SOCIETY LADY FANCIES SHE HAS A RESERVED SEAT IN HEAVEN

tionship as "a barbed wire entanglement."

As early as 1918 they had outlined projects which were to occupy Rouault for the next twenty years. These included illustrations for the adventures of Ubu, Vollard's own sequel to *Ubu Roi,* the monstrous character invented by Alfred Jarry; illustrations to Baudelaire's *Les Fleurs du Mal;* and illustrations to texts by André Suarès and Rouault himself. Only a few of these projects were realized during Vollard's lifetime. Most important was a series of large etchings and aquatints to which Suarès was to furnish a commentary. This series, finally entitled *Miserere,* was not issued until twenty years after Rouault had completed the actual plates. Suarès' text was never written. But perhaps a commentary was never needed, for nothing could be more eloquent than Rouault's own compositions.

The *Miserere,* originally planned as four separate albums, was published in 1948 as one portfolio of 58 plates. Each composition measures approximately 16 by 23 inches. The *Miserere* is Rouault's finest single achievement, a visual presentation of a spiritual conviction which assumes the fundamental truth of art. It attacks war, exploitation, and man's cruelty to man. It defends the innate goodness of the common man, overburdened by misery and beset by disaster. If the etchings and aquatints echo the moral indignation of Léon Bloy, they also emphasize again and again Rouault's own deep belief in justice, pity, and faith.

Rouault himself has described the unusual technique of the subjects for the *Miserere.* "They were first executed as drawings in india ink, and later transformed into paintings in accordance with the wishes of Ambroise Vollard. He then had all the subjects transferred onto copper. . . . On each plate, more or less felicitously, without ceasing or pausing, I worked with different tools; there is no

Plate 48. WHO DOES NOT PAINT HIMSELF A FACE?

1935, the *Passion* in 1936, and a second series for *Les Fleurs du Mal* in 1938. The illustrations for each book, only two of which were ever published, consisted of from seven to seventeen color etchings and aquatints as well as many wood engravings in black and white. The color etchings were made by the master printer Roger Lacourière after gouaches by Rouault. The artist carefully supervised the production of the color plates. At the same time Rouault completed several large lithographs, such as the striking portrait of Verlaine (plate 36). The large color etchings of the later 1930's, so often attributed to Rouault, were actually executed by Lacourière.

The association of Rouault and Vollard had been tremendously productive. But it had been a difficult, often hostile marriage. Rouault has said: "There were dark hours when I doubted that I should ever see publication. If injustice has been shown Vollard, let us agree that he had taste and a keen desire to make beautiful books without breaking any speed records, but it would have taken three centuries to bring to perfection the various works with which, in utter disregard of earthly limitations, he wished to burden the pilgrim."

All prints reproduced are from the Abby Aldrich Rockefeller Print Room, Museum of Modern Art, New York

Plate 50. WE THINK OURSELVES KINGS

Plate 51. STREET OF THE LONELY

Plate 52. THE CHINESE INVENTED GUNPOWDER, THEY SAY, AND MADE US A GIFT OF IT

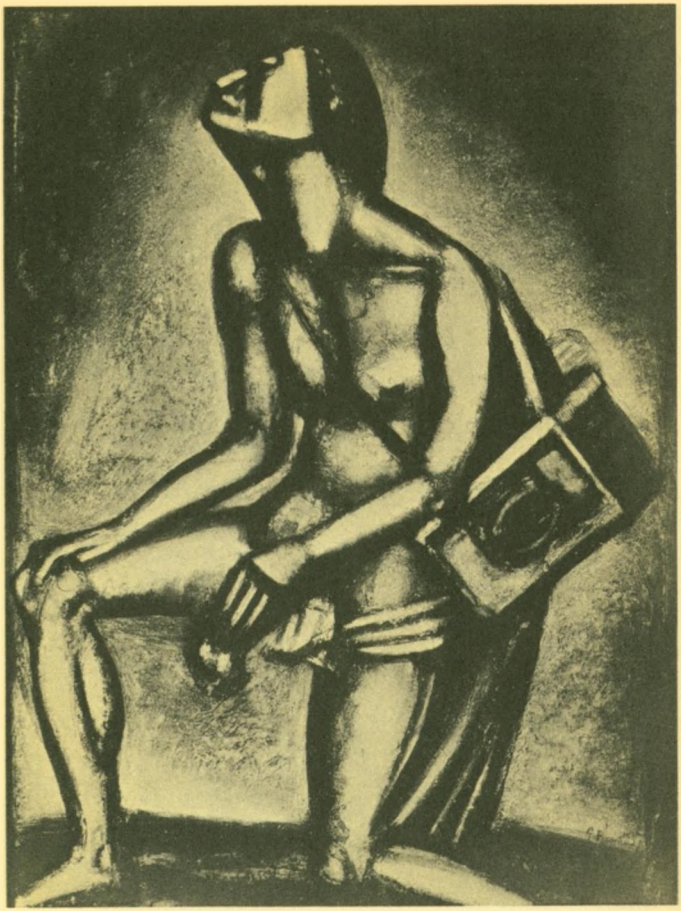

Plate 53. IN ALL THINGS TEARS

Plate 54. WAR WHICH ALL MOTHERS HATE

Plate 55. THIS WILL BE THE LAST TIME, LITTLE FATHER

BIOGRAPHICAL NOTES

1871	Georges Rouault (pronounced *roo-OH*) born May 27, Paris, during Prussian bombardment.
1885	Apprenticed to stained-glass maker.
1892	Studies painting at Ecole des Beaux-Arts under Gustave Moreau. Meets Matisse, Marquet there.
1895–1901	Paints religious, mythological scenes; exhibits annually at official salon.
1904	Meets Catholic novelist Léon Bloy under whose influence his preoccupation with sin and redemption develops; beginning of strong, personal painting style and tragic subject matter.
1908	Marries Marthe Le Sidaner.
1910	First one-man show, Galerie Druet.
1917–30	Exclusive contract with dealer Ambroise Vollard; undertakes for him monumental series of prints: *Les Réincarnations du Père Ubu*, *Miserere*, and others.
1930	Foreign exhibitions, London, Munich, New York.
1945	Retrospective at Museum of Modern Art, New York.

1947	Wins suit against heirs of Vollard for recovery of 800 unfinished paintings.
1951	Named Commander of the Legion of Honor.
1952–53	Large retrospectives, Cleveland Museum of Art, Museum of Modern Art, New York.

ROUAULT ON HIS ART

"As a child face to face with reality, I went first to the school of Daumier, before knowing Raphael."

"I underwent then (1905) a moral crisis of the most violent sort. . . .And I began to paint with an outrageous lyricism which disconcerted everybody. . . . It was not the influence of Lautrec, Degas, or the moderns which inspired me, but an inner necessity."

"I do not feel as if I belong to this modern life . . . my real life is back in the age of the cathedrals."

"Subjective artists are one-eyed, but objective artists are blind."

"The painter who loves his art is king in his realm, be it Lilliput and he a Lilliputian. From a kitchen maid he makes a fairy queen and from a noble lady a brothel keeper, if he wishes and he sees, because he is a clairvoyant. He has a window to life and all that the past conceals from the living."

SOME OTHER BOOKS ABOUT ROUAULT

Raïssa Maritain. *Adventures in Grace.* New York, Longmans, Green, 1945

Georges Rouault. *Miserere.* New York, Museum of Modern Art, 1952 (With a preface by the artist, and an introduction by Monroe Wheeler)

James Thrall Soby. *Georges Rouault: Paintings and Prints.* New York, Museum of Modern Art, 1947

Lionello Venturi. *Georges Rouault.* Paris, Skira, 1948

Ambroise Vollard. *Recollections of a Picture Dealer.* Boston, Little, Brown, 1936

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